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ABSTRACT

These instructional materials on Samoans in the United States for elementary students were developed through the K.E.Y.S. project (Knowledge of English Yields Success). Information is included about Samoa, migration of Samoans to the United States, cultural background, and Samoan students. Resource guides describe the purpose of the unit, how to use the guide and instructional materials, traditional and modified customs, and suggested activities. Resource guides include: "Getting Ready for Flag Day, Teacher's Resource Guide for Booklet"; "Ta'alolo Day, Teacher's Resource Guide for Poster"; "Tolo Goes Fishing, Teacher's Resource Guide for Booklet." Activity units list concepts and/or skills involved, materials, procedure, suggested activities, and additional information. Activity units are on: 'Afa (Rope), Aute (Hibiscus Flower), Fa'i Fa'alifu (Banana with Coconut Milk), Fala (Mat); Fale (House), Ie Lavalava (Skirt), Jingle Bells (Samoan), Pale (Headband), Panikeke (Donuts), Pepe (Doll), Poi Ball, Sasa (Sitting Dance), Siapo (Tapa Cloth), Teu Fau (Pom Pom), Titi (Decorative Overskirt), 'Ula (Lei), and 'Upeti (Board with Carved Design). (SW)

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SAMOANS IN THE UNITED STATES

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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INTRODUCTION

Samoa is the name of a group of islands in the South Pacific. Together with Tonga, Tahiti, New Zealand and Hawaii they form the "Polynesian Triangle." Perhaps, if your husband or father spent time in the South Pacific during World War II, you may have heard romantic stories of Pago Pago (the main port in American Samoa). For those of yc who are fond of the writings of Robert Louis Stevenson, you may know he spent his final years in Vailima and became the beloved *tusitala*, story teller, to the Western Samoan people. Yet, probably more recently you have had, or will have a firsthand experience of meeting a Samoan child in your classroom.

SAMOA

Samoa is located 2,500 miles southeast of Hawaii and 5,400 miles southeast of California, just south of the equator. These islands are mainly inhabited by a proud, brown-skinned people who were known in ancient times for heroic deeds in battle and for fine sailing skills. The ancient history of the Samoan people isn't a written one, but legend has served to keep their traditions alive.

In the past 200 years of Samoan history, Western influence has had some impact on its people. However, the Samoans have not been as affected by the outside world as some of their Polynesian neighbors. The interactions between the Samoans and the Western world are well documented, but it will be sufficient to describe them briefly here.

A Dutch navigator, Jacob Roggeveen, first sighted the Samoan Islands in 1772, but the first major communication between Europeans and the Samoan people came when representatives of the London Missionary Society under John Williams arrived there

in 1830. The arrival of these missionaries left a permanent impression on the values of the Samoan culture and the direction of their history.

No drastic changes of values were necessary before the Samoans could successfully adopt Christianity. In fact, it is said that success in the establishment of the Christian religion in Samoa was due to the many similarities between the Samoan values system and the Christian way of life. Christianity served to deepen these values.

Christianity encouraged Samoans to temper some of their cultural rituals and social punishments. For example, the church discouraged the people from tatooing their bodies with the traditional "*pe'a.*" In the same way, the missionaries eventually stopped the severe punishment of women who didn't pass the sometimes arbitrary tests of virginity. Finally, the unifying spirit of the *tala lelei* (Gospel) helped to calm some inter-village and interfamily rivalries.

Historically, the church is responsible for the written form of the Samoan language and the translation of the first Samoan book, the Bible. Today the Samoan people throughout the world are united through their strong culture and their religious spirit. The London Christian Missionary Society or Congregationalist Church is the religion influencing the greatest number of Samoans, followed by membership in the Catholic, Methodist and Mormon faiths.

The missionaries were followed by merchants from England, Germany, and the United States. With these traders came representatives of their governments. It was soon noticed that the Samoan Islands had more to offer than converts to Christianity. The natural harbor of Pago Pago was of major interest to all the great powers. It could serve as a coaling station and as a naturally protected port in a storm. Copra, the dried meat of the coconut, could be made into products such

as perfume and soap. Through their export, the copra could bring in much money.

Because of these assets which promised to be valuable in terms of trade, there was competition between these three powers for the control of the Samoan Islands. In 1898 the scene was set for a battle in Apia harbor, but a hurricane interfered and destroyed the waiting battleships. The islands were then divided peacefully. In 1900 the division was made at longitude 171° West, with the western islands going to Germany and the eastern group going to the United States. For their purposes, Samoa was divided into two parts by treaty; however, the Samoans still share the same culture, language, and beliefs. In other words, the Samoans are still one in heart.

Western Samoa remained under German control until World War I when it was taken over by Great Britain. Great Britain later gave control of this section to the more local power of New Zealand. New Zealand ruled in Western Samoa until its independence in 1962. The major Western Samoan Islands are Upolu, Savaii, Apolima and Manono. These make up the major part of Samoan lands and the major portion of the Samoan population inhabits Western Samoa.

The eastern islands include Tutuila and the port of Pago Pago, Aunu'u, and the Manu'a group which includes Ta'u, Ofu and Olosega. These islands, known as American Samoa, are still a protectorate of the United States although their control was changed in 1952 from the Department of the Navy to the Department of the Interior. When the Department of the Interior took control of the Islands the Navy personnel left American Samoa. These included nearly a hundred Samoan enlisted men and 900 of their dependents. They were then stationed in Hawaii and at naval bases in California. These were good choices for Samoans because of similar weather conditions.

MIGRATION TO THE U. S.

With the arrival of Samoans on the mainland, and specifically in California, we now come to the point in Samoan history which concerns us all--the introduction of the Samoan American. In California, Samoans settled around military bases in the harbor areas of Los Angeles, San Diego, Oceanside, and San Francisco. Today the estimated numbers of Samoans in the Los Angeles area surpasses the 1970 population statistics for American Samoa itself.

As these first men began to retire from the military service, their relatives who were not connected with the service began to join their families in the United States. Samoans then became involved in the search for jobs. It should be pointed out here that life in Samoa didn't and still doesn't depend on a money economy alone. It was enough for one person to work outside the home to support an extended family. Of course, this same family had always depended on the fruits of their land and sea to provide for everyday needs.

Today the adult Samoan has found it necessary to look for work outside of the home to support his stateside family. The same skills needed to work on a plantation or to fish in the sea weren't sufficient to secure a mainland job. Many men found Navy-related jobs in shipyards. Both men and women found work at local fish canneries. Many found that their job skills and English skills were not sufficient for success in this new world. These first Samoan Americans, who are the parents and grandparents of your Samoan students, very clearly saw the need for education in their children's future.

This need for education has also affected the thinking of those Samoans still living in American Samoa. Government jobs are highly sought after and these jobs are given to those with a better education and skills in English. Therefore, many young Samoans are sent to the United States for their education. These

students, as well as all American Samoans are American nationals with all rights of citizenship, except the right to vote. When they arrive they usually live with relatives and respect the adults in the home as parents. In turn, the new family accepts the responsibility for full support of the child.

CULTURAL BACKGROUND

The Samoan culture is very family oriented. When you think of a family you may consider a father, mother, sisters and brothers living in one house, but that is not always the case with Samoans. For the Samoan, this concept is broadened to include grandparents, cousins, aunts, uncles and any adopted family. An average Samoan household may include 10 or more people.

The Samoan child represents the future to his family. Each child knows that somewhere in his future he/she will be an adult and receive all the privileges that come with age. A child understands his position in the home and Samoan society at a very early age. Children are grouped with other children and given small tasks such as babysitting, washing dishes, outdoor chores and house cleaning. Adults deal with jobs outside of the home. The older children inherit more responsible home jobs, but every person, even the youngest, is expected to do his job well. In this way, everyone helps out and the large family is easily organized.

Parents, or adults, don't often communicate verbally with children. Children's needs are usually met by older children, teenagers or unmarried adults. Although verbal communication is saved for serious family talks or punishments, much love is felt between parent and child.

Respect for age is another aspect of the Samoan culture. Not only are parents and grandparents respected but immediate elders are also looked up to; thus, the older Samoan child has much power and influence over the next younger child and so on down the line. With so many watchful eyes over them, Samoan children learn quickly to fulfill expectations. With so many responsibilities they learn to make the most of their valuable spare time. I think that C. C. Marsack, a former Chief Justice in Western Samoa, understood the situation when he noted that "Samoan children are joyous little rascals who are nonetheless models of discipline."

SAMOAN STUDENTS

Though the description of a Samoan student's home life may be confusing to you, it is well understood by the child. Yet, when this child leaves his home for school, some confusion may occur. It is best to say that we can't generalize on this point, for of course, there are many very well-adjusted Samoan school children. But we are here to deal with problem situations that might arise between the home culture and expectations at school.

We think the best way to approach the topic of the adjustment of a Samoan child to school would be to try to answer those questions which we have been asked most often.

Questions and Answers Related to Samoan Students

1. Do Samoan children speak English at school and at home in Samoa?

   The Samoan language is very often the primary language of the Samoan child. In Samoa, instruction in the government schools is in English beyond the second grade. They are involved in Bilingual-Bicultural Education at all levels, but the child in Samoa very often hears English only at the school and speaks in Samoan at home and at church.

On arrival in the States, the child may adapt quickly to English in school and with non-Samoan friends in order to participate in school and neighborhood activities, but the child will usually remain a Samoan speaker at home and at church if he attends a Samoan church. This gives a picture of a truly bilingual child. Yet a Samoan child who speaks English may not fully comprehend American cultural values. To understand this, consider the Samoan cultural values placed on concepts such as family, home, and aging. These and many other concepts are built on cultural understanding. These concepts may or may not be related to the understanding of the English or Samoan languages.

Perhaps we should rephrase the original question: How well do Samoan children speak and understand English?

2. What is the family situation of the Samoan student? Many say they don't live with parents.

Samoans are oriented to living in close-knit family situations. Extended families are usually large, and often there is more than one family unit in one house. This group of people in one household may consist of several sets of parents and their children, or several adults with a large group of children. This second situation occurs when some adults of a large *aiga* (clan) have moved to the United States, and some have remained in Samoa. The members remaining in Samoa may send their children to live with relatives in the United States. This is done to give the children a chance for a good education.

The strong feeling of attachment for one's own parents still exists, though all younger members of one household respect elders as parents. In the same way, adults of one household provide for and take full responsibility for

younger members. It is easy to see that there is much opportunity for companionship and love in a Samoan home, but often the money for extras, such as a large wardrobe, outings, or extracurricular activities, must be tightly budgeted.

3. What is the best approach to a situation requiring home attention?

This question is really many-sided. Of course, this depends on the situation you want to discuss. In most cases, you should get in touch with the parents first; however, when there is a history of misunderstanding, you may want to try an alternate route. Since respect for age is an important part of Samoan culture, that intermediate step between parent and school may be an older brother or sister. This older student may have direct control of the child at home, plus an understanding of how to help him or her. This arrangement may work well between a primary and an upper-grade student, or between an elementary school child and a high school student.

It is good to know, however, that Samoans generally feel that to do well in school is the child's responsibility and that the teacher is the guardian of the child during school hours. Requesting a meeting with the parents will signal a severe problem, for it indicates that the situation is so severe that the school cannot handle it. Certainly the situation should clear up after a meeting with the parents.

It has been said that meetings may be held with ministers or *matai* (chiefs) instead of with parents. However, most family *matai* have remained with the family in Samoa, and mainland ministers usually involve themselves only in the religious problems of their congregations. Yet it is not uncommon for a family to send someone other than a parent to meet with the teacher. Aunts, uncles, grandparents, or older children may represent the authority of the parent.

4. Why is there difficulty in getting homework or notes back from a Samoan home?

As we have said, Samoan children live in large households. The concept of privacy and personal property within a family is very hard to develop. When books or papers come into the house and are not put away neatly, they disturb the order and may be thrown away in the afternoon housecleaning.

Soon the student may learn to hide papers or books, and even then, the smaller children may discover these treasures and destroy them. They will surely be disciplined, but the material is damaged nonetheless.

If the teacher wants something signed, there may also be difficulty. The child may not want to disturb the adult in the house, especially if the grade or report is not good. The conflict here will be between disturbing the parent and disturbing the teacher. It is suggested that the teacher insist on seeing the signed paper. The child who understands that the classroom expectations are strict will conform more easily.

The paper may be signed by an older brother or sister, or by a relative, but not by a parent. You may want to check on this, but don't be surprised to find that the parent directed another to sign. Once again, the authority of the elder over the younger in a Samoan home is very general.

5. What are the differences in the roles of the Samoan girl and boy student?

Samoan society is comparable to American society in its male and female roles. Women are partners as parents and often take jobs outside the home. In the Samoan culture they may even hold *matai* titles.

Yet there is a difference in the roles, responsibilities, and privileges of boys and girls, especially during teen years. Since the adults in a Samoan home often work outside the home, it is especially necessary for both boys and girls of all ages to take part in family chores.

If there are teenage boys and girls in one house, the girls will usually do the after-school chores, such as babysitting, cooking, and housecleaning. The boys may be involved in other weekend jobs, such as painting or gardening. This schedule leaves boys free to participate in after-school activities. Girls, on the other hand, are kept close to home with their chores during these years, and it is often hard for girls to get the permission or time to join in after-school activities.

If there is no older girl in a home, boys will cook (which traditionally is a man's job in Samoa). It would not be a happy young man who was found baby-sitting or housecleaning, though these jobs are sometimes necessary. If there is free time from church and family activities, you may find boys out with friends in the evenings, but girls usually remain at home.

6. What are the most common health concerns for Samoan students?

The most common health concerns are *utu* (head lice); *po'u* (open sores), developing into sores; constant colds; obesity; and home remedies used for sprains or sore muscles.

Head lice, in many Samoan homes, are regarded more as a curiosity than as a health hazard. They spread rapidly from member to member and are hard to eliminate because of the lack of concern. Perhaps the education of children in school may help to change the attitude in the home.

Po'u are the scars or open sores often seen on the legs of children who have come recently from Samoa. In the islands, these are ususally caused by scratching mosquito bites or small sores. In humid weather, bacteria spread rapidly; thus, infections are caused. Children will often hide their scarred legs, and when not tanned, the *po'u* seem more pronounced. If you can

encourage the embarrassed child to expose and tan the legs, the scars may blend in better with the skin color.

It is true that many Samoan children have constantly running noses and colds. This is caused partly by their sleeping on the floor. In Samoa, where the weather is warm, this custom is most appropriate; however, the weather is much cooler here. Also, with many people in one house, the spreading of germs is a problem.

Obesity is a diet-related problem. The Samoan diet is heavy in starches and some sweets. With mainland standards of appearance and good health, Samoans are becoming more aware of their weight.

The Samoan method of *ɓoɓō* (massage) for sprained joints or sore muscles is very popular. At times a child will tell you, "My leg was broken and my father *ɓoɓō* it." If this was the case and the leg was broken, *ɓoɓō* could be a dangerous cure, but it is useful to know that often Samoans refer to a sprain or sore muscle as a break when speaking in English.

7. What causes a very quiet Samoan child to become very active, especially in interaction with children?

This is the most common of all the questions asked about the Samoan child. The answer lies in the traditional Samoan adult-child relationship. Samoan adults and children do not communicate verbally. There is not a frequent interchange of experience and ideas. Therefore, when the children come to school and meet another adult, the teacher, their first reaction may be to remain quiet and attentive.

Often the teacher reacts to this as shyness and then warmly encourages the child to talk. The child may misinterpret the teacher's encouragement as a weakness and may become unruly.

This may explain why a Samoan child may be a lot more playful in the playground, away from direct adult supervision, than in the classroom.

8. Why are Samoan children hesitant to participate or ask questions?

This question easily follows No. 7. Samoan home life does not involve adult-child discussion at an early age. The Samoan student may do very well in oratory and memory work through experiences in church, but really be stumped in the "thinking of your feet" situation.

In the junior and senior high, the Samoan concepts of *ma* (shame) and *fia poto* (show-off) are very real. Especially to a newly arrived Samoan, the idea of being shamed for an incorrect answer or poor English is a reality. The chance of *ma* felt here would not be worth the chance of a correct answer. Also, a correct answer might label the same child *fia poto*. Thus, in either circumstances, the insecure Samoan youth may tend to remain silent and keep the status quo. This situation tends to settle down as the student better understands and learns how to operate in the *fa'apalagi* (the Western way).

In questioning a Samoan about goals, especially educational goals, you may receive a very sketchy answer. Of course, as an educator you may want to win the student's confidence and question further, but it is important to know that for a Samoan student to express high goals and not accomplish them would fall in the same show-off or shame category.

Often teachers complain that they have set up appointments with Samoan students; the student seemed grateful and very willing to have the help or guidance. Yet, when the time came, the student didn't keep the appointment. Here the Samoan probably knew it was impossible to meet you because of chores at home or conflicting appointments, but, in the Samoan way, felt it

would be more shameful to turn down your offer to help than to agree to the appointment and then not show up. This attitude is in direct conflict with most Western ways. In fact, all of the areas mentioned in No. 7 and 8 need to be given very special consideration and attention.

9. How do Samoans feel about getting into the mainstream of American life?

At this time most Samoans seem to have one foot in mainland life, the *fa'apalagi*, and one firmly planted in the Samoan life, the *fa'aSamoa*. Samoans maintain the mainland style of life in their employment which may be in any field at any level. In the same way Samoan students are found at every level up through graduate school and at every achievement level. School is their mainland life.

Yet these same Samoan parents and students find themselves very involved in the Samoan way of life during the remainder of their time. Both are kept very busy with family involvements. You can easily see how the chores and responsibilities in a large household can fill everyone's time. The other major part of Samoan life may be spent with church activities. These may involve the whole family and may include social as well as religious duties.

It is the balance of living gracefully between the Samoan and Western ways that has brought Samoans comfortably into the mainstream of life in the United States in their relatively short period of time.

10. What special strengths do Samoan students bring to school?

Any child comes to school as an individual with numerous special talents and strengths. Samoan students as a group have certain strong points that are direct results of their family and cultural backgrounds. These are respect, responsibility and parental aspirations.

Samoan children are taught respect at a very early age. Teachers and other adults can expect the same types of respect that is given to members of a child's family. For example, a child is taught that it is disrespectful to respond when scolded.

The Samoan youth, being very responsible, knows that when he is assigned a home chore it must be finished and done well. He or she will understand your demand for excellence in the classroom work.

Samoan parents have very high hopes for their children. Children are aware of these hopes and strive to fulfill them. Your hopes for them will be appreciated and seen as new goals to work toward.

In their school lives students and their families aspire to mainland standards of success. Many families come here, or children are sent, only for education. It is clear to the Samoan student that the day of his graduation will be one of great joy for him and his family, yet at times exactly what is needed to get to that day is not understood. Here is where you, as an educator, can help to join the goals with the reality of success!

We have always been hesitant to write anything on these subjects because the written word seems so binding. We are reminded of a Samoan proverb "*E tino fa' atasi ae tulialo eseese*," meaning "We all have the same bodies but we have different opinions."

We know, and we're sure you have considered, that for every Samoan you meet, there may be different perspectives on these questions. We only hope that we have touched on the issues that interest you most and that you will continue to collect more information about your Samoan students.

GETTING READY FOR FLAG DAY
SAUNIUNI MO LE ASO O LE FU'A

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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GETTING READY FOR FLAG DAY

Teacher's Resource Guide for Booklet

PURPOSE

- Getting Ready for Flag Day has been developed to depict some aspects of Samoan culture which have been carried over to Samoan American lifestyles. This booklet tells how a Samoan American family might celebrate Flag Day here.

USE OF THE SAMOAN LANGUAGE

- The Samoan language is used to tell the story to the children who understand Samoan.

HOW TO USE THE BOOK

- Getting Ready for Flag Day can be read to the students.
- A bilingual aide or volunteer can read the Samoan version.
- Older students may be asked to read the story to themselves or to other students.
- Students can retell the story in their own words and in their own language, using the illustrations in the book.
- The book may be used by parents to reinforce and augment learning at home.
- The book can be used as an English language lesson.
- The bilingual tapes may be used
  - . by the teacher for a group listening activity.
  - . by a student for an independent activity.

INTRODUCTION

Flag Day is celebrated annually on April 17 in American Samoa. On April 17, 1900, the American Flag was raised on a knoll called Muaga o Ali'i, where the governor's mansion is presently located. On this day, American Samoa officially became a territory of the United States of America.

Flag Day is celebrated by many Samoan Americans in the United States. The ceremonies and activities are often held at park sites, schools, community centers, etc.

BACKGROUND

Cover The cover shows the flag of American Samoa. The protection and friendship of the United States of America are symbolized by the design and colors used. On a background of blue, a triangular shape bordered in red extends the whole length of the flag. An American bald eagle in flight holds gold Samoan emblems--the *ʃue* (symbol of the Talking Chief) and the *uatogi* (warrior's club).

	Traditional	Modification
Page 5	'Ava, the traditional greeting drink of Samoa, is made from the roots of a dried *'ava* plant. The three sticks shown behind Sina are the *'ava* roots from which the *'ava* drink is made. The *ʃue* is shown beside the three *'ava* roots. It is an important part of the costume worn by the *Tulāʃale*	The illustration depicts Junior and Sina cleaning house in preparation for celebrating the Flag Day ceremonies. The floor is covered with *ʃala* (mats). On the table to Sina's right is a *tānoa* (*'ava* bowl) used in the *'ava* ceremonies.

BACKGROUND (cont.)

Traditional	Modification
(Talking Chief). On the far left of the photograph is an *'ula* (lei). In the background is a wall hanging, which is a *fala* woven as a decorative accessory.	
The *fala* are used as the floor covering and for sleeping. Some kinds of *fala* are used for *fa'alavelave* (occasions which require the giving of special gifts or assistance).	
The other items shown in the picture are usually stored in special places. The *'ava* root is usually hung from a *poutū* (middle post or column of a *faletele*, or house). The *tānoa* is seldom used other than for preparing the *'ava* for the *'ava* ceremony.	Samoan Americans live in Western-style homes but many Samoan items are used as part of their home decor. The *fala* is used in some homes over the carpet.

Page 7 The students are practicing for the dance program inside a school auditorium. The dance teacher is on the right, facing the children.

BACKGROUND (cont.)

Traditional	Modification
The two boys in the rear have a *tagipalau* (drum) and an *atigi'apa* (tin can) for rhythmic accompaniment. The students who are not participating sit in the customary cross-legged position. (It is considered impolite to sit with the legs extended in front). All the students watch the practice even though they are not a part of the particular dance being practice. A Samoan student is accustomed to large group instruction and to waiting. Church and family groups often have long practices in which perfection is the goal rather than the length of time spent.	
Dance practice in which a whole village participates is done in a *malae* (open field). The teacher is usually a member of the village or a well-known *a'o siva* (dance teacher) from another village.	In the United States, dance practices are usually held indoors because of the weather.
The *pātē* (drum made of hollowed-out log or a rolled *fala*) was originally used for the rhythmic accompaniment. In recent years, drums and tin cans, introduced to Samoa by the Europeans, have been used.	Tin cans and drums are used here for rhythmic accompaniment.

BACKGROUND (cont.)

	Traditional	Modification
Page 9	Junior is playing *kirikiti* (cricket), a popular game among Samoans. Junior has just hit the *polo* (ball) with the *pātē kirikiti* (bat), which he holds in his hands. The pitcher (not in the picture) was hoping to hit the *'olo kirikiti* (stake) behind Junior to make him "out." Young and old, males and females, all play the game.	
	The game of cricket was introduced to the Samoan by the British. It was developed into a Samoan game where Samoan clothes, clowns, and drums have become an integral part of the game. The game is played on a *malae* and is often attended by the whole village. Families love to watch and bring picnic lunches. While the game is played, an *atigi'apa* is often played to pass the time, distract the batters and entertain the spectators. The team clown may entertain the crowd. Community cricket games are played by men,	*Kirikiti* is played at local parks on weekends. As in Samoa, families often bring picnic lunches to watch the game. Teams may also wear uniforms such as an *'ie lavalava* (skirt) with a T-shirt. The same equipment is used to play *kirikiti* in Samoa and in the United States.

BACKGROUND (cont.)

Traditional	Modification
women, and children in mixed situations, but there are also organized leagues of teams, made up of just men, boys, girls, or women. The game is a favorite form of inter-village competition.	

Page 11 Junior is peeling green, unripened bananas with a table knife. Sina is bringing a pot in which to boil the bananas. After the bananas are boiled in water, they are drained and cooked in coconut milk to make *ʃa'i ʃa'alifu*. Mother is placing the chicken in the oven to roast.

In Samoa, bananas are peeled with a *ʃoʃo'e* (small, sharp stick). Bananas are often prepared in the outdoor *umu* (oven). The bananas are first peeled and then placed in a *tānoa* (wooden container) for washing. They are then cooked in the *umu*. The preparation of food in Samoa is done in the *umu kuka* (kitchen) which is a separate structure.	Many Samoan families still use the *ʃoʃo'e* to peel bananas. Samoans have adapted well to mainland dietary patterns and methods of cooking, but some families still enjoy traditional foods such as green bananas, taro, breadfruit, and *palusami* (coconut milk baked in taro leaves). On weekends or on special occasions, the out-

BACKGROUND (cont.)

Traditional	Modification
The food is baked in the *umu* between heated rocks and covered with large leaves on top of the ground. When the food is done, the leaves and rocks are removed and the food is served. The *umu* style of cooking is heavy work. Therefore, much of the cooking is done by men, unless there are only females in the family. In recent times, modern kitchens with ovens and plumbing facilities have made cooking an easier task for women and children.	door *umu* is still used by many Samoans. Many Samoan churches carry on this tradition.

Page 13 Sina will dance the role of the *tāupou*. Her mother is sewing her costume. The costume of the *tāupou* is made of *'ie tōga* (fine matting) decorated with bird feathers. The *titi* (overskirt) is made of shells with feathers tied to the waistband. The straps of the bodice are decorated with *lopā* (red seeds).

The sewing machine is on the floor rather than on a table. This is a carry-over from the traditional way of sitting in Samoa.

BACKGROUND (cont.)

Traditional

The *'ie tōga* is made of processed and woven *lauʃala* (pandanus leaves). *'Ie tōga* is finely woven and has the texture of cloth. It requires one to two months to complete the processing and weaving of the *'ie tōga*. Pandanus leaves are also used to make *ʃala*. Wider strips are woven for floor coverings called *ʃala laupapa*. *Fala laupapa* are not decorated. They are used for everyday sitting and sleeping. Fresh or new *ʃala laupapa* are used to cover the old ones when company comes. Special mats called *ʃala ʃa'avulu* are used as sleeping mats for the *ali'i* (chief). These mats are decorated and trimmed with brightly colored yarns. *Fala ʃa'avulu* and *'ie tōga* are used as a measure of exchange on traditional occasions such as

Modification

In the United States, *ʃala laupapa* are sometimes used as carpeting.

BACKGROUND (cont.)

	Traditional	Modification
	the *ta'alolo* (gift-giving ceremony), weddings, *saofa'i* (the investiture of a chief), or the birth of a baby.	
Page 15	Samoans traveled in boats and on foot from one place to another. In recent times, modern modes of transportation have been introduced on the islands.	Samoans, in the United States, travel like everyone else.
	Traditional Samoan homes are called *fale*. They are oval in shape and have open walls. The roofs are made of thatch and supported by pillars made from tree trunks and tied with *'afa* (braided rope) made of coconut fibers, or sennit. The open walls provide a view and allow cool breezes to enter the homes. In recent times, Western-style homes have been built.	Samoans in the United States live in Western-style homes, although much of the traditional decor may be used in the interior.

BACKGROUND (cont.)

	Traditional	Modification
Page 17	The audience in the illustration is standing for the singing of the national anthem of American Samoa, a part of the Flag Day ceremony. Junior and Sina's father holds a *fue* on his right shoulder; in his left hand, he holds the *to'oto'o* (Talking Chief Staff). He is wearing an *'ie lavalava* (skirt) and a strip of *siapo* (tapa cloth) around his waist. The mother is wearing a *puletasi* (traditional clothing for females).	
	The American flag was first raised on April 17, 1900, making American Samoa officially a territory of the United States. On April 17 of each year, Flag Day is celebrated in much the same spirit as Americans celebrate July 4. There are parades, *fautasi* (long boat) races, contests for singing and dancing, eating, and honoring of special guests. Both the American and American Samoan flags are raised on this day.	Flag Day is celebrated at schoolgrounds and parks with games, parades, entertainment, and food.
Page 19	Samoans raise their flag in the same manner as in the United States. There are usually three persons involved: two in attendance, and one raising the flag.	

BACKGROUND (cont.)

	Traditional	Modification
Page 21	The dance group is performing the *Sāsā* (Samoan Sitting Dance). The two boys in the back are the *tāapa* (drummers). Sina is dancing in front of the group. All the dancers are wearing a *pale* (headband) and *'ula* (lei). The boys are wearing *'ie lavalava*. The girls are wearing a modified version of the *puletasi*, which is an *'ie lavalava* with a top or bodice.	
	On Flag Day villages organize to present their unique *sāsā* on a *malae*. There is much inter-village competition with dancing and singing on this day.	Many churches and schools have dance groups which practice together to perform for special occasions. Each group selects its own costume.
Page 23	The dance group is sitting on the stage in Samoan fashion while Sina is dancing in front. Junior is standing behind Sina and leading the group singing. He is called the *fa'aluma* (conductor). Sina is dancing the role of the *tāupou*.	
	The *tāupou* is usually the eldest daughter of the chief. If the chief has no daughter, he chooses a female with the same family name to represent him as *tāupou*. She receives guests and formally begins the dancing	Most stateside dance groups do not have an actual *tāupou*. Instead, a girl may be selected to dance as a *tāupou*. Authentic *tāupou* costumes are difficult to make. Therefore, other kinds of materials are used to make the

BACKGROUND (cont.)

Traditional	Modification
activities for ceremonies or celebrations. She is unmarried and must learn many rituals. In the preparation of *'ava* the *taupou* has the honor of ceremonially sieving the *'ava* just before serving. She is the star of dancing in the *fa'a fiafiaga* (luau) and is featured in the *tauaaluga* (grand finale).	costume.

SUGGESTED ACTIVITIES

- Draw or make a Samoan flag.
- Discuss the symbols of the Samoan flag.
- Have children discuss and make Samoan foods.
- Refer to Fa'i ʃa'alifu (Bananas with Coconut Milk), Samoan Cultural Lesson, KEYS Project, 1975.
- Refer to Panikeke (Donuts), Samoan Cultural Lesson, KEYS Project, 1977.
- Have children learn and perform the Sāsā.
- Refer to Sāsā (Sitting Dance), Samoan Cultural Lesson, KEYS Project, 1974.
- Refer to 'Ula (Lei), Samoan Cultural Lesson, KEYS Project, 1974.
- Refer to Pale (Headband), Samoan Cultural Lesson, KEYS Project, 1974.
- Refer to 'Ie Lavalava (Skirt), Samoan Cultural Lesson, KEYS Project, 1977.
- Refer to Titi (Decorative Overskirt), Samoan Cultural Lesson, KEYS Project, 1977.
- Compare this day to July 4 and the Independence days in other cultures.

TA'ALOLO DAY

TEACHER'S RESOURCE GUIDE FOR POSTER

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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TA'ALOLO DAY

Teacher's Resource Guide for Poster

BACKGROUND

Ta'alolo is a Samoan word denoting high respect and reserved only for the honoring of special guests through a ceremonial festival. The guests may be diplomats, important chiefs from neighboring islands or villages, royalties, leaders of other nations, or religious leaders. The festival is arranged according to the purpose of the visit, to whom it is directed, and how important the visitor is in his or her own village, island, or nation. For example, if a diplomat from the United States were to visit *Samoa I Sisifo* (Western Samoa), and directs the visit to the nation of *Samoa I Sisifo*, the whole nation will participate in the festival activities to honor the guest. The purpose and importance of the visit will be recognized by the leaders or chiefs and therefore, the festivities will be planned around it. On the other hand, if a religious leader were to visit *Samoa I Sisifo*, only those who are adherents of the particular religious group concerned would participate in the festival and not the entire nation.

The preparations for a *Ta'alolo* begin with a meeting of all high chiefs who will take part in the festival. The purpose of the meeting is to come to an agreement on the distribution of responsibilities:

'Ava, or ceremonial drink

Lauga, or formal speech

Sua, or presentation of gifts

'Ie o le malō, literally translated "the nation's cloth," a fine mat ordinarily called *'ie toga* outside the ceremony

BACKGROUND (cont.)

Lau-ao, or hair in the headdress of nobles and royalty

Au siva, or dancing groups

Popese, or singing groups

Taumafataga, or feast

'AVA, OR CEREMONIAL DRINK

In the meeting of all high chiefs who will take part in the festival, an agreement is made to select the individual who will prepare the *'ava* (called *kava* by other Polynesian and Pacific Island peoples).

The *tāupou*, or eldest unmarried daughter of a high chief, is one of the few individuals permitted to prepare the *'ava*. The high chief's wife and children may also prepare the *'ava* upon request.

To prepare the drink, the mashed dry root of the *'ava* plant (Piper methysthicum) is diluted with water in a wooden *tānoa*, or the mixing bowl. The root is mashed before the ceremony begins. The person mixing uses a strainer made from the bark of the *fau* tree (Hibiscus tiliaceus) to squeeze the juice from the mashed *'ava* into the *tānoa*, at the same time filtering out the unwanted root particles. The less water poured into the drink, the more potent it is.

The *'ava* can be compared to the American Indians' peace pipe in its purpose of bringing chiefs together as friends.

LAUGA, OR FORMAL SPEECH

The high chiefs agree upon a *Tulāfale*, or talking chief, who will deliver a formal speech to the guest(s) on behalf of the village or nation sponsoring *Ta'alolo*. A *Tulāfale* is shown in the poster illustration. A well-known

BACKGROUND (cont.)

Tulāfale, is usually chosen for this position, and he is expected to possess the wisdom and knowledge of a great orator. He is the high chief's spokesman and negotiator for the village. He is a learned man in the Samoan traditions, culture ceremonies, and customs--a teacher of the Samoan people.

The *Tulāfale* speaks in parables taken from ancient legends and historical events of Samoa. On the poster, he stands with a *to'oto'o*, or staff, which is a symbol of an orator, and a *fue*, or brown switch, made from the fibers of the coconut husk. (The *fue* of the high chief is made from hair instead of coconut fibers). The *fue* is a symbol of his authority to make decisions and to give recognition of his right to speak.

The cloth that the *Tulāfale* (on the poster) wears is made from the *siapo*. (See below). The *'ula paogo*, or neckwear, he wears is a favorite in Samoa. It is made from the fruit of the *laupaogo*, or Pandanus tree.

SUA, OR PRESENTATION OF GIFTS

The gifts given are cooked foods such as *moa*, or chicken, *pua'a*, or pig, and *taisi*, or taro roots wrapped in banana or breadfruit leaves. *Niu*, or coconut, *'ava* roots, and *siapo*, or cloth made from the bark of the mulberry tree are also presented, as well as *'ie tōga*, or fine mats, and *fala nini'i*, or thin mats which are given together with food. The number of gifts reflects the importance of the visitor.

Siapo

Siapo is made from the bark of the mulberry tree. The white inner bark is stretched paper-thin by means of continuous pounding. Several layers of small

BACKGROUND (cont.)

pieces are laminated into one large piece of cloth. The laminated cloth is placed on an *'upeti*, or flat board, carved with intricate designs and rubbed. The design of the *siapo* is then completed with black and dark brown dyes.

'Ie o le malō, or nation's cloth

The high chiefs will decide on the *'ie o le malō*, or the principal fine mat to be presented in a *Ta'alolo*. The *'ie tōga* is called *'ie o le malō* when it is given in a *Ta'alolo* because now this fine mat represents a whole village or nation rather than an individual. In a *Ta'alolo*, the *'ie o le malō* is presented with a gun salute, the number of shots fired or the number of participants firing in the salute reflecting the importance of the donor.

The *'ie tōga* plays an important role in Samoan life because almost no ceremony, whether this be a festival, a death, an apology, or a wedding, is complete without its presence. The *'ie tōga* originated in Tonga. It became a symbol of victory, power, and freedom to the Samoans when they drove the Tongans from Samoa during the Samoan-Tongan War (950 A.D. - 1250 A.D.). It is also a medium of exchange. The older an *'ie tōga* becomes, the more valuable it is, because the *'ie tōga* goes from one high chief to another. An *'ie tōga* has a life history of its own as it plays an important part in many historical events. The *'ie tōga* is made from the leaves of the *lau-ie* tree, the smallest of the three varieties of Pandanus trees found throughout Polynesia. The largest leaves are cut and dried. They are then placed in a large kettle and boiled to give them a soft and silky texture. The leaves are dried again. Then they are cut into long strings and hand-woven. The mats take from five months to over a year to weave depending on the fineness. The common size for an *'ie tōga* is six feet by four feet.

BACKGROUND (cont.)

Today the *'ie tōga* is decorated with dyed chicken feathers. Long ago, when the *sega*, or parakeet, flourished in Samoa, its red breast feathers were plucked and used in the decorating and trimming of valued objects. Today the *sega* is nearly extinct in Samoa, but its feathers can be seen on very old *'ie tōga*.

Fala nini'i, or thin mat

Fala nini'i is made from the leaves of the *laufala*, which is the medium sized Pandanus tree. It has the silky texture of the *'ie tōga*, but not its softness. This mat is used for bedding and as a floor covering for guests.

LAU-AO, OR HAIR USED IN THE HEADDRESS OF NOBILITY AND ROYALTY

(The entire headdress is called *tuiga*). The *lau-ao* is the hair portion of the *tuiga*. The *lau-ao* makes the *tuiga* an object valued by the high chief and his family. It is the symbol of their authority.

Hair is usually sought from the family members of the high chief. If the right type of hair is not found within the family, they will buy hair from a girl or woman of another clan through an agreement. The desirable type of hair is brown in color and wavy in texture because brown hair is associated with beauty and supernatural powers in Samoan legends. When an individual with this type of hair is found, a taboo is placed on her hair so that no one can cut it except the high chief's family to whom the hair is promised. When the hair is cut, a feast is held and gifts and fine mats are given to the individual and her family. If wavy brown hair is not available, black hair is used. The black hair is processed to change the color from black to brown. This process takes days or even weeks. First, a lime-water mixture is made from baked

BACKGROUND (cont.)

corals. The black hair is dipped into this mixture and dried in the sun. This hair is braided several times to give it a wavy texture. This process is repeated until the desired color and texture is obtained.

In *Ta'alolo*, the high chiefs will select individuals (*tāupou*, *manāia*, or *tamāli'i*) to wear the *tuiga*, or headdress.

Tāupou

The *tāupou*, as illustrated on the poster, is usually the eldest daughter of a high chief. If the eldest daughter is married, the father will decide which daughter will have the opportunity to be the *tāupou*.

The *tāupou* must remain a virgin until she is given in marriage by her village council or orators. Neither she nor her parents decide when, where, or who she will marry. Usually the village orators will give her in marriage to a *manāia*, or high chief's son, or to a *tamāli'i*, or high chief of a wealthy village. Wealth is determined by the quantity of fine mats and goods possessed by a village.

Preparation of the *'ava* and acting as the official hostess to her father's guests are a few of the *tāupou's* duties. The *tāupou's* family, especially her mother, will decide what dress she will wear for each occasion. The most commonly worn dress is made from the *'ie tōga*, or fine mat, as illustrated on the poster.

The *'ula nifo*, or neckwear, worn by the *tāupou* on the poster is made of wild boar's tusks. Today, plastic and wooden imitations are substituted because it is difficult to acquire the genuine wild boar's tusks. The *pale*, or headband,

BACKGROUND (cont.)

worn by the *tāupou*, as illustrated on the poster, is decorated with cut mother-of-pearl shells. Today, commercial imitation pearls or glittering beads are used in place of the mother-of-pearl shells to make the headband. The *tāupou* on the poster is wearing a *tuiga*. The number of sticks and the decorations used depends on the discretion of the individual making the *tuiga*. Traditionally, the ornaments on the sticks were of uncut mother-of-pearl shells in different sizes. Today, mirrors are often substituted because they reflect light in a more sparkling way. Again, the placement and number of mirrors in the *tuiga* and the explanation of their significance depend upon its maker.

There is no universal explanation for the meaning of the sticks. However, one explanation from the Bishop Museum in *Kalihi*, Oahu, Hawaii is as follows:

- The number of sticks used in a *tuiga* should be five, which signifies the five kings of Samoa
- Little mirrors can be placed on the sticks to signify that kings are guided by the inspirations of God
- There are four principal mirrors. The largest mirror represents the nation of Samoa and the other three represent the Christian Trinity

AU SIVA, OR DANCING GROUPS

The chiefs will determine which and how many dancing groups will participate in the *Ta'alolo*. There is no specific dance related to the *Ta'alolo*; however, the *sāsā* is a favorite. *Sāsā* is a sitting dance using hand motions and hand clapping, to the accompaniment of a rhythmic beat on the *pātē*, or wooden drum, and *atigi'apa* or metal can. Either the *atigi'apa* or *pātē* may be used separately. Dancing is performed only for the entertainment of the guests.

BACKGROUND (cont.)

POPESE, OR SINGING GROUPS

Singing is usually performed by the dancing groups. The singing will immediately follow the dancing and will be highlighted by the *tauaLuga*, or finale dance.

TAUALUGA, OR FINALE DANCE

The high chiefs will decide on the individuals who will dance the *tauaLuga*. One or more *tāupou* or *manāia*, or *tamāli'i* can perform this dance. The persons dancing the *tauaLuga* are flanked by dancers called *aiaiuli*. The purpose of the *aiaiuli* is to highlight the dancing of their *tāupou*, *manāia*, or *tamāli'i*.

TAUMAFATAGA, OR FEAST

The *taumafataga*, or feast, completes the *Ta'alolo*. Many kinds of food are served, including pork, fish, breadfruit, taro, and cooked green bananas with *palusami*. *Palusami* is young taro leaves cooked in coconut milk. The young taro leaves are similar to spinach in taste. *Taumafataga* is a public feast and everyone is welcome to partake of the food.

It is very important to note that there should be no alterations to the traditional *Ta'alolo*. The word *Ta'alolo* is sometimes misused because of a lack of understanding of its importance and sacredness. Any other festival or party should be called a *fiafia*.

SUGGESTED ACTIVITIES

- Refer to *'Ula* (Lei), Samoan Cultural Lesson, KEYS Project, 1974.
- Refer to *Pale* (Headband), Samoan Cultural Lesson, KEYS Project, 1974.
- Refer to *Sāsā* (Sitting Dance), Samoan Cultural Lesson, KEYS Project, 1974.

TOLO GOES FISHING
OLO'O ALU TOLO E FAGOTA

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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TOLO GOES FISHING

Teacher's Resource Guide for Booklet

PURPOSE

- Tolo Goes Fishing was developed to provide information about an important aspect of life in Samoa.

USE OF THE SAMOAN LANGUAGE

- The Samoan language is used to tell the story to children who understand Samoan.

HOW TO USE THE BOOK

- Tolo Goes Fishing can be read to the children.
- The teacher can tell the story to the children, using the illustrations in the book for reference.
- A bilingual aide or parent can read the Samoan version.
- Older children may be asked to read the story to themselves or to younger children.
- Children can retell the story in their own words and in their own language, using the illustrations in the book.
- The book may be used by parents to reinforce and augment learning at home.
- The book can be an English language lesson.

INTRODUCTION

Fish has been and is the main food of the Samoan people. Samoan men have always been skillful fishermen. They venture far into the ocean on small canoes to catch large fish. Some of the tools used are a bamboo pole with the *'afa*, or traditional string made from the coconut husk, and shell hooks. These hooks are cut from shells and tied together with feathers and a piece of a palm branch.

Women fish on the reef for edible sea food with their *ola*, or baskets; *mele'i*, or wooden prying tool; and *la'au laititi*, or small sticks.

Fishing with a *matatao*, or spear, and a *fāgameme'i*, or sling, is usually done in a lagoon where the water is shallow and clear. Most people find the lagoon a safer and easier place to fish for their daily needs than the ocean.

BACKGROUND

Cover The design shown on the cover is similar to that used on the *siapo*, or tapa cloth, which is the traditional cloth of Samoa. Tapa cloth is a fabric made from the inner bark of the *u'a*, or mulberry tree. The bark is stripped from the tree and soaked in fresh water for several days. After the bark is softened by soaking, it is laid out on a flat surface and stretched by beating with a *pipi*, or wooden club. When the separate pieces are dry, they are laminated into sheets of cloth.

The dye for the design on the tapa cloth is obtained from the sap of the *'o'a* tree. The sap is mixed with red clay to produce a red dye or mixed with pounded *lama* (a round nut) to produce a black dye.

BACKGROUND (cont.)

	Traditional	Modification
	The designs are carved into a flat piece of wood about three feet by four feet, called the *'upeti*. After the designs are carved into the *'upeti*, starch made from tapioca is rubbed on the *'upeti*. Then the cloth is placed on the *'upeti*, and the red clay is rubbed into the material with a stiff brush, thus raising the design. The design is completed by darkening it with paint and brush. A piece of old *siapo* is tied tightly to form the brush.	
Page 5	Tolo is sitting on the *paopao*, or Samoan canoe carved from a tree. The canoe is used for fishing and traveling. On Tolo's left is the *foe*, or paddle carved from a tree branch. Behind the *foe* is an *ola*, or basket woven from coconut leaves. It is extra strong and woven much tighter than are other baskets, because it is used primarily for fishing. The *'upega*, or net, is hanging on the pole to the far left of Tolo. The round objects on the net are floaters.	In the United States, Samoans use local fishing methods and equipment.
	In the background is the	Samoans live in Western-style

BACKGROUND (cont.)

	Traditional	Modification
	faletele, or traditional Samoan house. It is circular and open all around. It has shades woven from coconut leaves. The true *fale* is tied together with the *'afa*, or Samoan rope, and is built without nails.	houses.
Page 7	Tolo's father is carrying a *matatao*, or spear, and a *fāgameme'i*, or sling. The spear is a straight rod sharpened at one end. The handle for the sling is made from a tree branch. Wide bands of rubber are used to propel the spear.	
	Tolo's mother is sweeping the *fala*, or mat, with a *salutū*, or Samoan broom. The *salutū* is made of the midribs of the coconut leaves, which are tied to a stick with a rope.	Commercial brooms and vacuum cleaners are used here in the United States.

BACKGROUND (cont.)

	Traditional	Modification
	The *fala*, or mat is used as a floor covering. It is woven from the long leaves of the *paogo* bush or the *laufala* or *laupaogo* plants. These leaves are cut when green and dried in the sun. The dried leaves are called *laufala* or *laupaogo*.	Modern houses in which the Samoans now live may have the *fala* and the carpet.
	Tolo and his father are both wearing the *'ie lavalava*, or wraparound similar to a sarong. They are wearing them short for fishing convenience. Tolo's mother is wearing a *lavalava*, which is an *'ie lavalava* with a top. The *'ie lavalava* is the traditional clothing of Samoa. The fabric used and the length worn must be appropriate to the occasion or function.	Many Samoan men wear long pants now in place of the *'ie lavalava*. Some still wear the *'ie lavalava* in their homes as well as to church. The *'ie lavalava* is worn on special occasions.
Page 9	Father is paddling the canoe with a *foe*, or paddle made of wood. The left side of the	Samoans here in the United States do not use this type of canoe for fishing.

BACKGROUND (cont.)

	Traditional	Modification
	canoe is the *ama*, which is the stabilizer.	
Page 11	Father is getting ready to dive into the sea. He is putting on his goggles. Tolo will stay in the canoe and watch his father through the clear water.	The most common method of fishing here is from piers.
	The lagoons and reefs around Samoa are filled with many different kinds of fish and other living creatures. There are fish of all colors, sizes, and shapes. Some can change colors and camouflage themselves. Others can change their shapes or stab a victim with poison spines, tails, or fins, Some fish are poisonous if eaten. Corals, anemones, anemone fish, sharks, remora, fish cleaners, sponges, marine turtles, sea-stars, sea-urchins, and mollusks are plentiful at the bottom of the sea. Samoan	

BACKGROUND (cont.)

	Traditional	Modification
	men fish underwater with a spear. To find and spear the fish, the fishermen must have well-trained eyes and keen vision and have excellent aim.	
Page 13	Father dived into the water with his spear and sling. He is wearing his goggles to protect his eyes. The water around Samoa is warm.	
Page 15	Father spots a fish and is aiming to spear it. The technique of spearing requires much skill and practice. The diver must know the location of the fish and the time of day when the fish gather at that location. Spearing is the method used by most men to obtain fish for food.	
Page 17	Father aimed at the head of the fish with the spear. As soon as the fish was hit,	

BACKGROUND (cont.)

	Traditional	Modification
	Father swam quickly to grab the fish before it swam away with his spear.	
Page 19	Father is pushing the canoe onto the beach while Tolo takes the fish to his mother.	
	In the past, some of the fish were given to the *matai*, or chief, and the fisherman's own family. The head or tail, depending on the type of fish, was reserved for the *matai*, and the rest of the fish was divided among family members.	Fish is still shared among the members of the immediate family.
	When preparing the fish, it is cut in filets rather than steaks.	
Page 21	Mother is getting dinner ready. She is wearing a flower on her left ear, indicating that she is married. She is sitting on a *fala*.	Modern stoves are used in modern houses.

BACKGROUND (cont.)

	Traditional	Modification
	Tolo is bringing dried wood to feed the fire. On the fire is a pot to cook the fish. The *umu*, or kitchen, is a separate hut from the *faletele*.	
	Shades made from coconut leaves are hung on the columns in back of Mother. The shades protect the house from rain, sun, and wind.	
	To Mother's left is a basket woven from coconut leaves. The basket is used to hold food such as *talo*, or taro; *fa'i*, or banana, *ufi*, or yam; and *ulu*, or breadfruit.	
Page 23	Father is serving the fish. Near his right hand is a bowl made from a coconut shell. It contains *miti*, or coconut milk. To his far right is a larger bowl containing taro and yam.	Appropriate utensils are used for either Samoan or Western foods.

BACKGROUND (cont.)

Traditional	Modification
Mother is eating some food with her fingers. The thumb and first two fingers are used to pick up the food. A bowl of *miti* is in front of her.	
Tolo has his own bowl of *miti*. He is also eating with his fingers. Everyone is sitting Samoan style, with legs crossed. It is considered impolite to sit with the legs extended, even when not eating.	
The first layer of mat on the floor is the one used daily. On top of the everyday mat is another mat, which is kept aside for eating and for friends and guests to sit on. The mat on top of the clean mat is the *laulau*, or tray. Banana leaves or breadfruit leaves are placed on the *laulau* before the food is placed on it.	

BACKGROUND (cont.)

Traditional	Modification
Near Father's hand is the fish. By Mother's bowl is the *palusami*, or taro leaves cooked with coconut milk and wrapped in banana leaves and breadfruit leaves. Near Tolo is a piece of taro. The basket in back of Tolo is woven from *laufala*. It may be used for storing clothes or food.	Aluminum foil is now used in place of the various leaves to wrap food for cooking.

SUGGESTED ACTIVITIES

- Simulate making a *siapo*. Refer to Samoan Cultural Lesson, *Siapo* (Tapa Cloth), KEYS Project, 1976.
- Make *'upeti*. Refer to *'Upeti* (Board With Carved Design), Samoan Cultural Lesson, Keys Project, 1976.
- Make a replica of a Samoan house. Refer to *Fale* (House), Samoan Cultural Lesson, KEYS Project, 1976.
- Make a Samoan canoe with the stabilizer from clay or papier maché.
- Make a Samoan rope. Refer to *'Afa* (Rope or string), Samoan Cultural Lesson, KEYS Project, 1976.
- Make a Samoan mat. Refer to *Fala* (Mat), Samoan Cultural Lesson, KEYS Project, 1976.
- Make hibiscus flower. Refer to *Aute* (Hibiscus Flower), Samoan Cultural Lesson, Keys Project, 1975.
- Cook green bananas. Refer to *Fa'i Fa'alifu* (Banana With Coconut Milk), Samoan Cultural Lesson, KEYS Project, 1975.
- Do a comparative study of eating utensils and habits.
- Do a comparative study of other foods which people eat that are wrapped in leaves.
- Cook taro and compare with potato.

SAMOAN CULTURAL LESSON

ACTIVITY

'AFA (ROPE OR STRING)

CONCEPTS AND/OR SKILLS

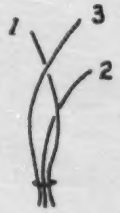
Braid
Strands
Knot
Overlap
Alternate

MATERIALS

3 strands of yarn or string, each about 24-inches long

PROCEDURE

1. Holding the three strands together, tie a knot at one end.
2. With the knot at the bottom, overlap the strands alternately to form a braid until all the yarn is used or the desired length is attained.



1 over 2
3 over 1,
2 over 3
1 over 2, etc.

3. Tie a knot at the end.

SUGGESTED ACTIVITIES

Use *'afa* as a key chain. Use longer strands to tie packages.

Braid three *'afa* together to make a thicker *'afa*.

ADDITIONAL INFORMATION

Fiber strands from the outside of the coconut shell are used to make the *'afa*. The coconuts are of a special kind and are called *'afa* coconut. They are long and almond shaped.

The fiber strands are called *matofi*. After the strands are made into a braid, they are called *'afa*.

The Samoan method of braiding is away from the body rather than towards the body.

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SAMOAN CULTURAL LESSON

ACTIVITY

AUTE (HIBISCUS FLOWER)

CONCEPTS AND/OR SKILLS

Square	5, 2, 1	Petal
Red	Gather	Stamen
Yellow	Bend	
Corner		

MATERIALS

Red tissue paper cut into 4-inch squares (5 squares per flower)
Yellow chenille rod or pipe cleaner
Stapler

PROCEDURE

1. Stack the five sheets of tissue paper together and round off two corners.

2. Take one sheet at a time and gather and staple the uncurved side.
3. Put chenille rod through each petal above staple.
4. Leave 4 inches of chenille rod to form stamen of flower above petals; bend tip back.
5. Arrange paper to form petals of flower.
6. Anchor petals to stem with tape.

SUGGESTED ACTIVITY

Dip about a third of a white chenille rod in yellow paint for the stamen and the remainder in green paint for the stem. Allow to dry completely.

ADDITIONAL INFORMATION

When the *aute* is worn over the ear as an ornament, it is called *sei*. The *sei* is worn by both sexes of all ages at any time.

The *aute* (hibiscus flower) is the most common flower found in Samoa.

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SAMOAN CULTURAL LESSON

ACTIVITY

FA'I FA'ALIFU (BANANA WITH COCONUT MILK)

CONCEPTS AND/OR SKILLS

Peel
Boil
Drain
Simmer
Pour
Taste
Texture

MATERIALS

(Tasting experience for 30 students)
6 green bananas (unripe bananas, not platanos)
Water for boiling (enough to cover the bananas)
1 can defrosted coconut milk (available in frozen food section of ethnic food stores)
Salt to taste (about 1/2 teaspoon)
Pan with hot plate or electric cooking appliance such as an electric skillet
Knives for cutting
Butter knife for peeling bananas
Cutting board
Paper plates or cupcake liners
Toothpicks

PROCEDURE

1. Peel green bananas by scoring skin lengthwise into narrow strips with butter knife.
2. Lift off skin with butter knife.
3. Cut bananas lengthwise or crosswise into bite-size pieces.
4. Boil in water until done. (Test by piercing; will be soft when done, about 10 minutes).
5. Drain water.
6. Pour coconut milk over bananas in the pan.
7. Add salt to taste.
8. Simmer for 5 to 10 minutes to allow bananas to absorb flavor.
9. Serve on paper plates or cupcake liner with toothpick.

SUGGESTED ACTIVITIES

Add chopped onions to coconut milk and bananas.

When coconut milk is not available, a mixture of half cream and half milk may be substituted to flavor bananas.

ADDITIONAL INFORMATION

In the Samoan culture, food is eaten with the thumb and one or two fingers (forefinger and middle finger). The last two fingers are curled in. It is considered impolite to use all five fingers to pick up food although larger pieces of food can be broken into smaller pieces using the entire hand.

Bananas are usually cooked whole and picked up whole with two or three fingers and eaten.

Talo, often referred to as taro, can be pared, cut into large chunks and cooked in similar fashion. Samoan *talo* is very large, often weighing from two to five pounds each.

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SAMOAN CULTURAL LESSON

ACTIVITY

FALA (MAT)

CONCEPTS AND/OR SKILLS

Half sheet	Alternate
Lengthwise	Weave
Vertical	Fold
Horizontal	In and out

MATERIALS

Newspaper (14 half sheets per *fala*)
Stapler (optional)

PROCEDURE

1. Fold each half sheet of newspaper lengthwise into about 2-inch strips.
2. Line up 7 folded strips vertically.
3. Starting at the bottom, take one strip and weave it in and out horizontally, leaving a 4-inch piece to tuck in.
4. Alternate the weaving of each strip until all 7 strips are used.
5. Fold in loose ends or staple ends to secure.

SUGGESTED ACTIVITIES

Use *fala* for sit-down activities.

Use *fala* for a *fiafia* (party).

Have children perform the *Sāsā* (sitting dance) while sitting on their *fala;* refer to *Sāsā* (Sitting Dance), Samoan Cultural Lesson, KEYS Project, 1975.

Shellac top of *fala* for permanency.

ADDITIONAL INFORMATION

The *fala* is used as a floor covering and is woven from the long leaves of the *paogo* or *laufala*, and/or *laupaogo* bush. The leaves are cut when green and then dried in the sun before using.

The *fala fa'avulu* (sleeping type of *fala*) is softer and more finely woven than the floor covering *fala*. The edges are decorated with multi-colored yarn.

The *fala* used for the guests are rolled up and kept aside for guest use only. They are also softer than the floor covering type and are usually decorated along the sides with multi-colored yarn.

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SAMOAN CULTURAL LESSON

ACTIVITY

FALE (HOUSE)

CONCEPTS AND/OR SKILLS

Half	Roof
Ball	Posts
Square	Foundation
Shades	Toothpick
Circle	Styrofoam

MATERIALS

Half of a styrofoam ball (3 inches in diameter) for roof
Styrofoam (3-inch square) for foundation
Six strips of brown paper cut into 1 x 4-inch rectangle for shades
Six hors d'oeuvre toothpicks for posts
Paint (brown, gray)

PROCEDURE

1. Paint the half circle brown for the roof.
2. Paint the square styrofoam piece gray for the foundation.
3. Connect the roof and the foundation by inserting the toothpicks in the roof and foundation at even intervals.
4. Accordion-fold the narrow width of the brown paper.
5. Glue one end between the posts.

SUGGESTED ACTIVITIES

Different size balls and squares can be used to build different size *fale*.

Build a Samoan village with different size *fale*.

The class can build one large *fale* as a class project and tie the frame parts together with *'afa*. Refer to 'Afa (Rope or String), Samoan Cultural Lesson, KEYS Project, 1976.

ADDITIONAL INFORMATION

The *fale* is built by hand. The wooden framed roof is covered with sugar cane leaves. The shades are woven from coconut leaves. The foundations are made from rocks. The posts are made of any tree trunk. All the parts of the *fale* are tied together with *'afa*. No nails are used.

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SAMOAN CULTURAL LESSON

ACTIVITY *'IE LAVALAVA* (SKIRT)

CONCEPTS AND/OR SKILLS

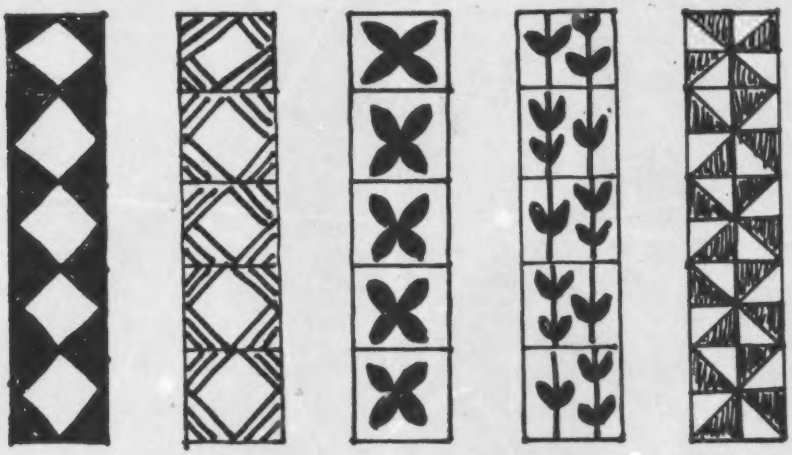
Crayon rubbing	Design	Center
Overlap	Repeat	Edge
Side	Pattern	Tuck
Roll	Different	Same

MATERIALS

Crayons of all colors (peel wrappings)
Fabric of solid colors cut 12 x 36 inches
Patterns of different designs

PROCEDURE

1. Decide on 2 or 3 patterns to be used. Refer to *'Upeti*, Samoan Cultural Lesson, K.E.Y.S. Project, 1976.
2. Place first pattern under fabric.
3. Turn crayon on its side and rub over fabric with pattern under fabric.
4. Rub crayon from the center of the fabric working out to the edge of the pattern.
5. Place second design pattern under fabric.
6. Check to be sure not to overlap patterns.
7. Rub crayon over fabric and pattern.
8. Repeat with the third pattern.
9. Continue sequence of patterns until the skirt is completely decorated, making a *siapo* (tapa cloth).
10. Wrap around waist and secure by rolling skirt up and tucking in at the waistline.
11. The overlap of the skirt should be over either the left or right knee.
12. The patterns can be pre-arranged for the children as:



The darkened parts are raised to create the pattern.

SAMOAN CULTURAL LESSON
'Ie Lavalava (Skirt)

SUGGESTED ACTIVITIES

The variety of geometric figures used in Samoan design can be discussed.

The influence of Samoan floral and fauna can be discussed.

Make a *titi* (decorative overskirt) to go over the *'ie lavalava*.

Plan a *fiafia* (party).

Learn the *sāsā* (Samoan sitting dance).

Refer to appropriate Samoan Cultural Lessons, KEYS Project.

ADDITIONAL INFORMATION

Samoan men and women wear both long and short versions of the *'ie lavalava*.

The Samoan women wear the *puletasi* (*'ie lavalava* with a bodice).

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JINGLE BELLS (SAMOAN)

Jingle bells, Jingle bells
Jingle all the way
Oh, what fun it is to ride
On a one-horse open sleigh.

Logo tagi tagi, logo tagi tagi
Ua oo mai le Kerisimasi
Talosia ia tofu tatou
Ma se meaalofa e tasi.

Tusa la ia le pepe male polo
Po'o se meaalofa e tasi
Po'o se taga mapu po'o se taga lole
Po'o se taavale afi.

SAMOAN CULTURAL LESSON

ACTIVITY

PALE (HEADBAND)

CONCEPTS AND/OR SKILLS

Rectangle	Green
Square	White
Circle	Yellow
Orange	Red

MATERIALS

Green construction paper cut into 2 x 24-inch strips
Tissue paper cut into 2-inch squares (white, yellow, orange, red)
White glue in squeeze bottles or in small containers for dipping
Stapler

PROCEDURE

1. Make headband with green construction paper strip; measure to fit the head of the child; staple ends together.
2. Wrap tissue paper squares around forefinger and dip into the glue; glue to green headband to make flower-like forms.
3. Cover entire headband as fully as possible.

SUGGESTED ACTIVITIES

Refer to *Ta'alolo* Day Teacher's Resource Guide for Poster, KEYS Project, 1975.

The children may make and wear an *'ula* (lei); refer to *'Ula* (Lei), Samoan Cultural Lesson, KEYS Project, 1974.

Learn the Samoan dance *Sāsā*; refer to *Sāsā* (Sitting Dance), Samoan Cultural Lesson, KEYS Project, 1975.

ADDITIONAL INFORMATION

The *pale* is worn around the forehead as a decorative headdress, to shade the eyes, and to cool the forehead. It is worn by men and women of all ages at any time in Samoa. *Pale* can be made of various plants such as the *pua* (plumeria blossoms), ginger blossoms, ferns, banana leaves, or *lau maile*, a fragrant plant.

The *pale* decorated with cut mother-of-pearl shells, or more recently, with beads and mirrors, is used as part of the *tuiga* (headdress worn by royalty).

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SAMOAN CULTURAL LESSON

ACTIVITY

PANIKEKE (DONUTS)

CONCEPTS AND/OR SKILLS

Cup	Drain
Mix	Fry
Roll	Measure
Dip	Taste

MATERIALS

2 cups all purpose flour
2 teaspoons baking powder
3/4 cup sugar
4 ripe bananas
2 eggs
1/2 cup milk
Salad oil for frying
Jam or honey
Measuring cup
Mixing bowl
Frying pan
Container for jam or honey
Paper towels

PROCEDURE

1. Mix all dry ingredients.
2. Add eggs and stir.
3. Add mashed bananas and stir.
4. Add milk, a little at a time, to make a consistency of dumplings.
5. Drop by teaspoonfuls into hot oil and fry golden brown.
6. Roll in sugar or dip into jam or honey and serve.

SUGGESTED ACTIVITIES

Have a *ʻiaʻia* (song and dance party).

Refer to other appropriate Samoan Cultural Lessons, KEYS Project.

ADDITIONAL INFORMATION

Making the *panikeke* is a favorite activity of Samoan children. After a dinner or in the late evening this activity gathers the family together.

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SAMOAN CULTURAL LESSON

ACTIVITY *PEPE* (DOLL)

CONCEPTS AND/OR SKILLS

Arms	Neck	Crush
Ball	Shoulder	Cut
Decoration	Skirt	Glue
Facial Features	String	Pack
Hair	Styrofoam	Overlap
Head	Underarm	Tie
Knot	Waist	Seam

MATERIALS

Paper bag, approximately 5 1/2 x 11 inches
Styrofoam ball, 3 inch diameter
Newspaper, 14 x 24 inches (6 sheets per doll)
String or yarn, 18 inches
Black roving
Black tissue paper cut approximately 2 1/2 x 3 1/2 inch
Colored paper or fabric scraps
Scissors
Glue
Tape, masking or cellulose
Patterns

PROCEDURE

1. Crush each sheet of newspaper in the shape of a ball.
2. Pack crushed newspaper balls into the paper bag, two at a time.
3. Pack all six balls of newspaper down with hand to form the body of the doll.
4. Tie string or yarn loosely around the paper bag to form the neck. Tie a knot.
5. Place the styrofoam ball into the bag for the head.
6. Tape the paper bag to cover the head. The head will not be completely covered by the paper bag.
7. Make balls with the tissue paper and glue to the head for hair.
8. Or, cut roving into strips and glue closely for hair.
9. Facial features can be made from scrap materials.
10. Trace and cut pattern for *'ie lavalava* (skirt) on colored paper or fabric scraps.
11. Glue *'ie lavalava* around the waist of the doll with the overlap in front.
12. Trace and cut arms. Glue the arms to the body.
13. For a female Samoan *pepe*, trace and cut two blouse patterns for front and back on colored paper or fabric scraps.
14. Place the back of the blouse on the doll and glue at the underarm seams.

SAMOAN CULTURAL LESSON
Pepe (Doll)

PROCEDURE (CONT.)

15. Place the front of the blouse on the doll and glue at the underarm seams.
16. Trace, cut, and glue the shoulder straps to the front and back of the blouse.
17. Trace and cut arms. Arms are glued into armholes after the blouse is completed.
18. Smaller versions of the *pale*, *'ula*, *titi*, and *aute* may be made to make the doll more decorative.

SUGGESTED ACTIVITIES

Refer to *Pale* (Headband), Samoan Cultural Lesson, KEYS Project, 1975.

Refer to *Titi* (Decorative Overskirt), Samoan Cultural Lesson, KEYS Project, 1977.

Refer to *'Ula* (Lei), Samoan Cultural Lesson, KEYS Project, 1974.

Refer to *Aute* (Hibiscus Flower), Samoan Cultural Lesson, KEYS Project, 1975.

Refer to *'Ie lavalava* (Skirt), Samoan Cultural Lesson, KEYS Project, 1977.

Dress dolls for a *fiafia* (party).

ADDITIONAL INFORMATION

The Western cultures introduced dolls to Samoa.

When the blouse and *'ie lavalava* are worn together, it is called the *puletasi*. The *puletasi* can be of the same fabric or of different fabrics. The *'ie lavalava* can be worn long or short. The *puletasi* is the traditional costume for Samoan women.

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SAMOAN CULTURAL LESSON
Pepe (Doll)

(Place on fold)

Pattern for *'ie lavalava*

Cut 1

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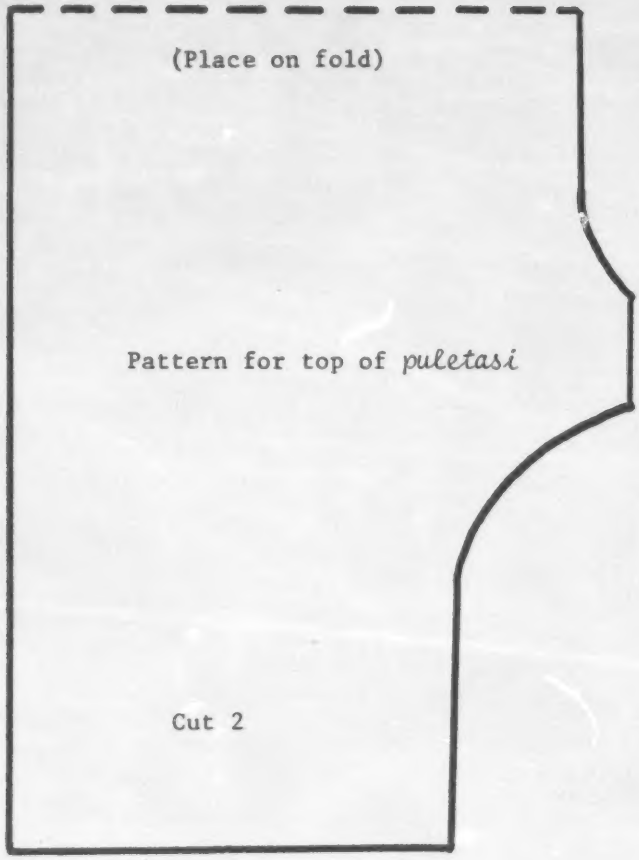
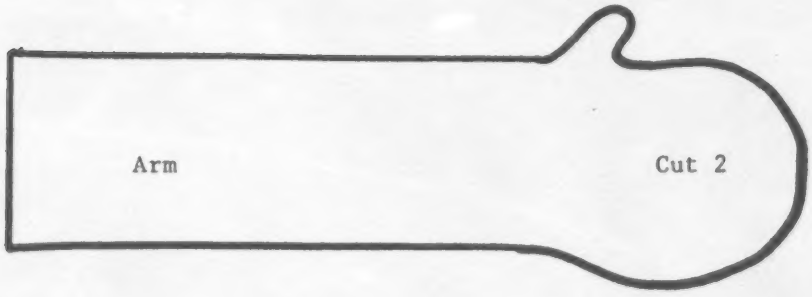
SAMOAN CULTURAL LESSON
Pepe (Doll)





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SAMOAN CULTURAL LESSON

ACTIVITY

POI BALL

CONCEPTS AND/OR SKILLS

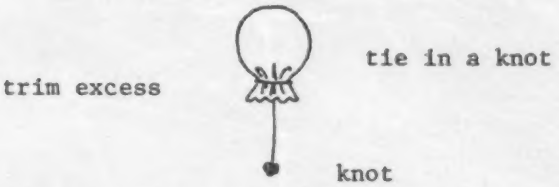
Measuring
Counting
Small motor development
Gross motor development

MATERIALS

5-foot length of roving
1-foot length of roving
12 sheets of facial tissues or other soft paper such as napkins, toilet tissues, etc.
1 plastic bag such as a sandwich size "baggie"

PROCEDURE

1. Make a large knot on one end of the 5-foot roving.
2. Open facial tissue and fold in half.
3. Wrap all the tissues around large knot to form a ball.
4. Cover tissue ball with plastic material such as a "baggie."
5. Tie plastic covered tissue ball with 1-foot length roving.



6. Trim excess paper around ball under tie.
7. Make a large knot at end of string for holding.
8. Repeat to make a pair.

SUGGESTED ACTIVITY

Whirl the *poi* balls in different patterns to the rhythm of Samoan music.

ADDITIONAL INFORMATION

Authentic balls are made of the leaves of the pandanus tree. Strands are woven from the fibers of the coconut tree. The ball is used as an entertainment prop. The pounding sounds made as it hits the palm of the hand simulate the sounds made by the flapping wings of birds. The birds are said to have guided the ancestors of the Samoans across the vast oceans to the islands. Other motions made with the *poi* balls represent towering surgs, swirling winds, and hurricanes which hindered the migration of the Samoans. (Acknowledgment: Amani Magalei)

Poi balls originated in the Maori culture, but have become an integral part of Samoan and other polynesian dancing.

Poi balls are used in pairs as a rhythm instrument in Polynesian dances.

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SAMOAN CULTURAL LESSON

ACTIVITY — SĀSĀ (SITTING DANCE)

CONCEPTS AND/OR SKILLS

Rhythm
Sequence
Clap
Right
Left

Tasi (One)
Lua (Two)
Tolu (Three)
Talofa (Hello)

MATERIALS — Drum or other rhythm instruments suitable for beating or tapping (students may beat or tap the ground, floor, table, or any other resonant object)

RHYTHMIC PATTERNS

The basic rhythm is as follows:
Very fast

The above rhythmic pattern is broken by the following rhythmic pattern to indicate a change in the movement of the dance. This break in the basic rhythm is usually followed by *pati po* handclaps, explained later in the lesson.

Very fast

AREA — Indoors on the floor or outdoors on the ground

DANCE

Note: There is a basic set introduction for the *Sāsā* dance. Throughout the dance, the dancer's eyes should follow the movements of the hands. Additional creative movements may be added after the basic introduction; however, after a set of movements are developed and chosen by the students, all participants should do the movements in the same sequence, as one objective of the *Sāsā* is for uniformity of movements, or precision as in a drill team exercise.

Introduction

1. Direct students to sit cross-legged in rows on the floor or ground, all facing one direction.
2. Place both hands on the floor in front of them, palms down; keep head down as though asleep.
3. Begin rhythmic tapping or drumming, using the basic rhythm; when the drummers indicate a break in the basic rhythm, dancers lift their heads as if to awaken.

SAMOAN CULTURAL LESSON
Sāsā (Sitting Dance)

DANCE (CONT.)

4. Do *pati po* handclaps after each break in the basic rhythm as follows:
   pati: flat hands are clapped together once
   po: cupped hands are clapped together once
5. Bounce the knees to the rhythm of the *Sāsā* throughout the dance.

ADDITIONAL MOVEMENTS

Note: The following are suggested movements which can be used in the *Sāsā*. Generally for each set of movements, the next set is in the opposite direction. That is, if the set of movements is upward, the next set of movements should be downward; if the set of movements is to the right side, the next set of movements should be to the left side.

Slap the thighs with both hands to the basic rhythm. Follow with a break in the basic rhythm and *pati po* handclaps.

Talofa--extend right hand as in a handshake; the left hand remains on the left thigh; while moving outstretched hand up and down, say, "*Talofa*!" Follow with a break in the basic rhythm and *pati po* handclaps. *Talofa* is always done with the right hand.

Palm Tree--put right hand up with elbow bent with the palm facing outward, four fingers making flicking motions off the thumb; the left hand is at the right elbow, with fingers making the same flicking motions with the palm facing downward. At the break in the basic rhythm, execute *pati po* handclaps and repeat the same movements on the opposite side.

Tasi, lua, tolu--upward motions are as follows:

Tap hands on the shoulders and say, "*tasi*."
Tap hands on the head and say, "*lua*."
Raise hands above the head and flick fingers off the thumb, saying, "*tolu*."

Downward movements are as follows:

Tap hands on the head and say, "*tasi*."
Tap hands on the soulders and say, "*lua*."
Slap hands on the thighs and say, "*tolu*."

Follow with a break in the basic rhythm and handclaps.

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SAMOAN CULTURAL LESSON
Sāsā (Sitting Dance)

ADDITIONAL MOVEMENTS (CONT.)

The *Sāsā* can be done with pairs of students facing each other as in the game "pattycake." In this case, there should be an even number of students in each row. The method of making a quarter turn is as follows:

Place hands with palms down on the floor at each side.
Lift the body up and down to the rhythm of the *Sāsā* while turning toward the partner.
Repeat until a quarter turn is completed and each dancer is facing his/her partner.
At a break in the basic rhythm, execute *pati po* handclaps.

At the end of the dance, raise thumbs backwards over the shoulders as in a hitchhiking motion. Simultaneously, say, "Shoo!"

SUGGESTED ACTIVITIES

Encourage children to be creative in their movements, as there are no definite patterns or sequences for the dance.

Students may make and wear an *'ula*; refer to *'Ula* (Lei), Samoan Cultural Lesson, KEYS Project, 1974.

Students may make and wear a *pale*; refer to *Pale* (Headband), Samoan Cultural Lesson, KEYS Project, 1975.

The *Sāsā* can be a part of a *fiafia* (party).

Refer to *Ta'alolo* Day Teacher's Resource Guide for Poster, KEYS Project, 1975.

ADDITIONAL INFORMATION

The *Sāsā* is one of the favorite dances of the Samoans. It is often chosen to entertain guests on special occasions such as the *Ta'alolo*, a ceremonial festival held in honor of special guests. The *patē* (wooden drum) and/or an *atigi'apa* (metal can) are used for the rhythmic accompaniment of the *Sāsā*.

The Samoan word *Sāsā* for the dance should not be confused with the other Samoan word *saso* without the diacritical marks over the a's. *Sasa* means "to spank."

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SAMOAN CULTURAL LESSON

ACTIVITY

SIAPO (TAPA CLOTH)

CONCEPTS AND/OR SKILLS

Cut	Rub
Brush	Texture
Paste	Laminate
Paint	Layers

MATERIALS

3 sheets of 8½ x 11-inch white tissue per *siapo*
Liquid starch or thinned white glue
Paintbrushes for starch or glue
Small containers for starch or glue
Scissors
'Upeti (board with carved design)
Crayons (black, brown, red)

PROCEDURE

1. Cut or tear two sheets of the white tissue paper into 3 or 4 strips each.
2. Brush the 8½ x 11-inch tissue paper with starch or glue.
3. Place a strip of cut tissue randomly on the large sheet.
4. Brush more starch or glue over the strip.
5. Repeat steps 3 and 4 with remaining strips of tissue until the surface is covered.
6. Let dry completely.
7. Place the dried *siapo* on the *'upeti* and rub with the side of crayon until the design appears on the *siapo*.
8. Repeat rubbing until entire sheet is covered with the design.

SUGGESTED ACTIVITIES

Refer to cover of Tolo Goes Fishing booklet, KEYS Project, 1976.

Refer to *'Upeti* (Board with Carved Design), Samoan Cultural Lesson, KEYS Project, 1976.

Wrinkle brown kraft paper or a paper sack. Draw geometric design on it using protractor, pattern, or rubbing a design from the *'upeti*.

Have children bring in other materials or clothing with similar designs for comparison.

Encourage children and/or community people and parents to bring in *siapo* or pictures of *siapo* for visual aid.

ADDITIONAL INFOPMATION

The *siapo* is made from the bark of a mature *u'a* tree. After the bark is peeled from the tree, it is scraped with *asi*, *pae*, or *pipi* (different varieties of seashells) and pounded with an *apafaiu'a* (pounding stone) on a *papa fai u'a* (flat stone). This

SAMOAN CULTURAL LESSON
Siapo (Tapa Cloth)

ADDITIONAL INFORMATION (CONT.)

process is done near fresh water for wetting the *u'a*.. The wet *u'a* is pounded again with the *i'e* (beater); it is then laid out in the sun to be dried.

When the *u'a* is dry, small pieces of *u'a* are overlapped, using starch made from arrowroot or over-ripe breadfruit. The larger piece is called a *siapo*. The *siapo* is dyed by several processes: immersion in dye, freehand painting, and rubbing, which is the most common method used. When the design is applied by the rubbing process, the *'upeti* (carved board) is used. The *siapo* is rubbed over the *'upeti* with a brush, using red clay or dirt to create a reddish brown color. After the brushing is completed, a paint brush is used to mark or darken the design. A black color for the design is obtained by mixing the *'o'a* (red inner bark) and the *lama* (round nut).

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SAMOAN CULTURAL LESSON

ACTIVITY

TEU FAU (POM POM)

CONCEPTS AND/OR SKILLS

Introduction to Samoan rhythm instruments
Auditory and rhythmic experiences
Cut
Fold

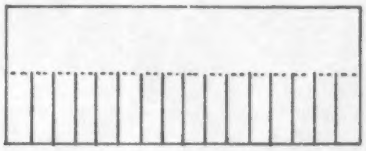
MATERIALS

Newspaper folded into 14 x 23-inch rectangle
(newsprint, crepe paper, or wrapping paper may be used)
Masking tape or cellophane tape

PROCEDURE

1. Draw a guideline halfway across width of paper.
2. Cut one inch strips from bottom up to the line.

fold



3. Roll up cut newspaper across the width and tape to form handle of pom pom.

4. Repeat to make a pair.

SUGGESTED ACTIVITIES

Shake the *teu fau* to the rhythm of Polynesian music.

Make *'ula* and *pale* to wear for Samoan rhythms activities; to *'Ula* (Lei), Samoan Cultural Lesson, KEYS Project, 1974; refer to *Pale* (Headband), Samoan Cultural Lesson, KEYS Project, 1975.

ADDITIONAL INFORMATION

Teu fau, also known as *ii*, is believed to have originated in the Tahitian culture. The *teu fau* is made from the *fau* (wild hibiscus plant) and has become an integral part of Samoan dancing.

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SAMOAN CULTURAL LESSON

ACTIVITY *TITI* (DECORATIVE OVERSKIRT)

CONCEPTS AND/OR SKILLS

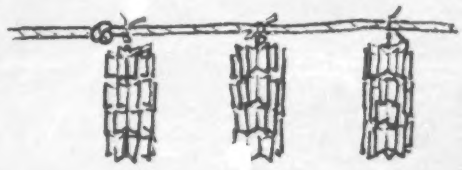
Measure	Tie
Inches	Space
Add	Half
Total	Fold
Waist	Snip

MATERIALS

Roving (for waistband)
Tissue paper cut into 3 x 6-inch rectangular sheets (any color but black)
String or yarn cut into 10-inch lengths
Glue
Scissors

PROCEDURE

1. Measure pupil's waist.
2. Add 18-inches more to waist measurement and cut roving to size.
3. Make a knot at each end of the roving 9-inches from the ends.
4. Make 5 to 7 decorative parts of the *titi* depending on size of waist.
5. To make the decorative parts:
   a. Fold in half, lengthwise, ten 3 x 6-inch tissues.
   b. Glue yarn or string to center of fold of one tissue. The string extends on one end only.
   c. Turn over and glue other side of yarn to second sheet of tissue.
   d. Glue 4 additional sheets (on fold) on each side, totaling 10.
   e. Snip toward center at approximately one-inch intervals.
   f. Fluff out by separating tissues.
   g. Tie decorative parts around waistband and space evenly.
6. Tie roving around waist of pupil.



SAMOAN CULTURAL LESSON
Titi (Decorative Overskirt)

SUGGESTED ACTIVITIES

The *titi* can also be made with crepe paper strips cut into 1-1/2 x 12-inch strips. Follow steps 1, 2, and 3 as described above. Continue with steps 4 to 7 below.

4. Fold a crepe strip in half forming a loop.
5. Thread the crepe paper ends through the loop and around the roving.

6. Tighten the crepe paper strip carefully to avoid tearing.
7. Continue looping crepe paper strips and space evenly around waistband from knot to knot.

Have a *fiafia* (party).

Refer to appropriate Samoan KEYS Project materials.

ADDITIONAL INFORMATION

The *titi* is worn over the *'ie lavalava* (skirt) for dancing. *Titi* is made of various materials including the *lauti*, *laupatagitagi*, and *laufa'i*, all of which are leaves. Feathers, paper, and plastic strippings are also used. The *titi* worn by the *taupou* (eldest unmarried daughter of a high chief) is made of feathers.

Depending on the form of Samoan language used, *titi* can also be pronounced *kiki*.

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SAMOAN CULTURAL LESSON

ACTIVITY

'ULA (LEI)

CONCEPTS AND/OR SKILLS

Colors
Measurement
Sequence
Pattern
Eye-hand coordination

MATERIALS

Yardstick
Yarn or string cut into 60-inch lengths
Scissors
Tapestry needle
Drinking straws cut into 1-inch lengths
Tissue paper cut into 2-inch squares (green, orange, yellow, red)

PROCEDURE

1. Thread needle and knot both ends together to make double stranded yarn or thread.
2. String tissue papers and straws to make desired pattern sequences.
3. Repeat pattern sequences to make desired length.
4. Remove needle and tie ends together.

SUGGESTED ACTIVITIES

Use old buttons or other suitable materials alternately with straws.

One end of the yarn may be dipped in glue and allowed to dry; the stiffened end may be used in place of a needle. Punch holes in the paper using the tip of a pen or pencil for threading.

ADDITIONAL INFORMATION

Use with *pale* (headband) and learn the *Sāsā* (Sitting Dance); refer to *Pale* (Headband) and *Sāsā* (Sitting Dance), Samoan Cultural Lesson, KEYS Project, 1975.

The *'ula* is worn by men, women, and children of all ages at festive occasions. They are made of flowers, leaves, seeds, shells, and whale ivory.

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SAMOAN CULTURAL LESSON

ACITIVITY *'UPETI* (BOARD WITH CARVED DESIGN)

CONCEPTS AND/OR SKILLS

Sand	Cut	Rectangle
Smooth	Rub	Square
Trace	Pattern	Circle

MATERIALS

3 x 17-1/2 x 1/2-inch board
Cardboard or thick paper
Glue
Scissors
Geometric shaped patterns

PROCEDURE

1. Sand the board until smooth.
2. Have children trace and cut simple geometric designs out of cardboard or thick paper.
3. Glue geometric pieces onto one side of the board to form a pattern for the *'upeti*.

SUGGESTED ACTIVITIES

Use *'upeti* to transfer the print onto the *siapo* (tapa cloth). Refer to *Siapo* (Tapa Cloth), Samoan Cultural Lesson, KEYS Project, 1976.

Refer to cover of Tolo Goes Fishing booklet, KEYS Project, 1975.

Paint *'upeti* and use for decoration.

ADDITIONAL IFNORMATION

The *'upeti* is made from a large piece of wood, usually 1-1/2 x 3-1/2 feet. Formerly, the wood was made smooth by scraping with shells, but today, sandpaper is used. After the designs are drawn on the wood, they are carved out with sharp implements, e.g., knives, chisels, etc. The *'upeti* is then sanded again before using.

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